

# PATRICIA RESER CENTER FOR THE ARTS & BEAVERTON CENTRAL DISTRICT GARAGE **ART FRAMEWORK**

METZ & CHEW, LEAD ARTISTS

PREPARED FOR THE CITY OF BEAVERTON

Presentation October 9, 2019

Presented to Public Art Committee and Beaverton Arts Commission



Beaverton is an international community. A center for the Arts gives us a sacred space to learn about our different cultures, to feed our souls, to widen our perspective. It provides an opportunity to be educated, entertained and informed, offering a richness that far exceeds our daily routine.

Patricia Reser, Chair of the Board of Directors, Beaverton Arts Foundation

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Primary Artwork Locations

Base rendering by Opsis Architecture



# THE ART FRAMEWORK

## EXECUTIVE SUMMARY

### The Role of the Lead Artist

Metz & Chew were selected by the Artist Selection Committee and hired by the City of Beaverton as the Lead Artist for the Patricia Reser Center for the Arts and Beaverton Central District Garage. As stated in the Land Use Submittal the Lead Artist was chosen for their artistic vision and to ensure that the “public art program for the site maintains consistency in vision, experience and aesthetics.”

Our role is to define opportunities for the permanent public art, plus possibilities for the future, all within an overarching unifying conceptual approach. The art framework takes into account the site conditions, the activities of the Center, the users, and the built and natural environment of the site. The Lead Artist also selects the site for the Lead Artist artwork; this artwork will be one of several permanent artworks on the site.

### The art framework

The art framework brings together two components.

The first is a conceptual or metaphorical framework - broad and overarching - that is intended to provide a sense of cohesion to a variety of works by different artists and also allow for an open, diverse range of responses. This conceptual framework is informed by thoughts of the new performing and visual arts center and the public plaza, historical memories, the architecture, and how this place will be used.

The second is a formal analysis of the site intended to guide the placement of artworks. The selection of locations considered:

- figure/ground studies and the site as an object you walk through - looking for where the site needs punctuation;
- space requirements for public functions on the plaza;
- how people will move through the building and plaza;
- visual links;
- and budget reviews.

A series of discussions with City staff, the PRCA, Opsi Architecture, Mackenzie, Skanska Construction, Gerding Edlen helped shape the art framework. We thank them for their contribution.

#### Manufactured landscapes - a unifying concept

There is an interesting conflation of ideas of architecture or building and the manufactured landscapes of the beaver. There is also something of the manufactured landscape in the idea of the stage set, and in the way each performance, of whatever type, creates a social, cultural, and physical world in the mind of the viewer.

These ideas are all informed by the transformation or layering of a landscape over time, whether it be a physical landscape or one of imagination or memory - they are all manufactured landscapes.

We believe that this idea of the manufactured landscape can provide an overarching, unifying framework while remaining open to diverse readings and interpretations by the selected artists.

#### Primary Artwork Locations

The formal analysis of the site, combined with a review of the total budget, the future use of the plaza for various public activities resulted in four primary artwork locations; the two at Creekside Garage were already defined by City requirements.

The three exterior artworks, in highly visible locations, anchor the corners of the triangular site, announcing the presence of the PRCA from all approaches, engaging the passerby and drawing them in. The fourth artwork, the Lead Artist location, is in the high volume of the lobby, at the heart of everything and with the plaza and greenway visible beyond - the plaza, the theater, the audience, and the natural landscape all visible at once.





# INTRODUCTION

## THE SITE

### The architecture and the surrounding context

In our first workshop collaborating with the team, Chris Ayzoukian, the dynamic General Manager of Patricia Reser Center for the Arts, impressed upon us “remember this moment” - because it is a rare opportunity to be part of building a cultural facility of such calibre from the ground up. The vision for this new, contemporary, multidisciplinary performing and visual arts center is one of welcome, diversity, a place for all ages, regional arts and national arts, a place “to create together”.

The Patricia Reser Center for the Arts (PRCA) and Beaverton Central District Garage (BCD Garage) form an elegant setting for an assemblage of artworks. The Garage anchors the site with an elegant, urban form. From here the ground surface extends through the site, around the contained spaces of the theatre and offices, through the lobby and across the plaza to the edge of green.

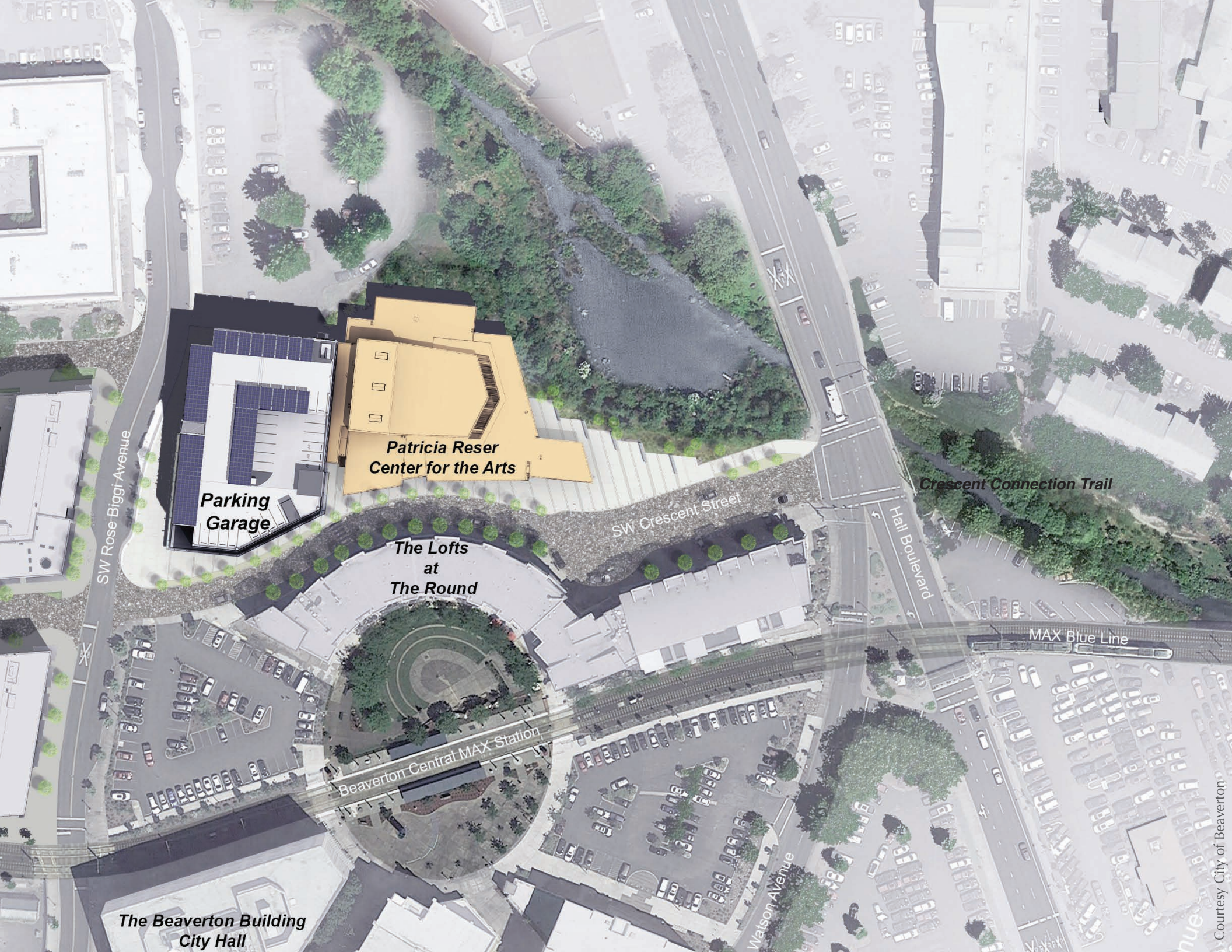
The open, gracious, light filled architecture of the PRCA is linked visually and experientially to the street and pastoral waterway by an open and inviting plaza.

Everything flows into the other...there is a diversity of compelling locations, scales, potential media - and possibilities for movement and play between these various locations, visually and metaphorically.



Beaverton Central District Garage  
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**Patricia Reser  
Center for the Arts**

**Parking  
Garage**

**The Lofts  
at  
The Round**

SW Crescent Street

**Crescent Connection Trail**

Hall Boulevard

**MAX Blue Line**

Beaverton Central MAX Station

**The Beaverton Building  
City Hall**

Watson Avenue



# LEAD ARTIST & THE ART FRAMEWORK

## The Role of Lead Artist & the goal of the art framework

Metz & Chew were selected by the Artist Selection Committee and hired by the City of Beaverton as the Lead Artist for the PRCA. As stated in the Land Use Submittal the Lead Artist was chosen for their artistic vision and to ensure that the “public art program for the site maintains consistency in vision, experience and aesthetics.”

Our role is to define opportunities for the permanent public art, plus possibilities for the future, all within an overarching unifying conceptual approach. The art framework takes into account the site conditions, the activities of the Center, the users, and the built and natural environment of the site.

The art framework should provide a unifying framework, a sense of cohesion, for the various artworks on the site - while remaining open to diverse interpretations by the various artists.

The Lead Artist also selects the site for the Lead Artist artwork; this artwork will be one of several permanent artworks on the site.

## A Brief Budget Overview

Under the Acquisition of Art ordinance, City of Beaverton, which is based on 1% of the construction budget, there is a total artwork budget of \$525,000. Through a process approved by the Beaverton Arts Commission the first phase was to select a Lead Artist to develop an Art Framework and Preliminary Concept Design Proposal for the Lead Artist Artwork at their selected location. The approved budget for this phase is \$50,000; the approved budget for the Lead Artist Artwork is \$200,000. The remaining \$275,000 is allocated for three other permanent artwork locations as outlined in this Art Framework.

## Our process for the artwork framework - an overview

To begin our work to develop this plan we met with the City project team, Opsis Architecture - the architects for the center, Mackenzie - the architects for the garage, and project team - these discussions continued throughout the process, including discussions with Skanska, the General Contractor and Gerding Edlen the Owner's Representative.

We studied the architectural drawings, sketches, and 3D flyover. We wanted to understand the buildings, what the interior spaces will be like and the outdoor 'room' of the plaza, and how they connect to one another. We walked the area, visited local parks, dug through archives and artifacts, researched various historical websites online, and considered the activities of the center.

The development of the artwork plan was influenced by:

- the historical context,
- the cultural context, particularly the intent and activities of the center,
- the landscape,
- and a study of the formal qualities of the site - as an object you walk through.

Ideas of landscape, history, and performance shaped the unifying concept; the site analysis guided the placement of the works.







## BACKGROUND RESEARCH

### LOOKING FOR INSPIRATION

#### Beaverton - a history and a landscape

When we begin a project we like to get a feel for the city, as well as the history of a place, and we always look to the landscape, past or present, for inspiration. This process helps us uncover an appropriate conceptual approach.

We spent some time exploring Beaverton. We went for a sun-dappled walk through the Tualatin Hills Nature Park: it was green and peaceful and lovely (and we even heard an owl call). We spent an afternoon in the Washington County Museum poring through the archives and museum with the archivist, and we have continued to research online, for instance on the Beaverton Historical Society web site, and in books and historical maps.



Image courtesy City of Beaverton







## Historical influences

We considered the contextual influences - the historical memories and cultural influences - that form unseen layers on the site. In every place there is a story, or a collection of stories: thinking about these images and memories is part of the process leading to a concept that can unify a variety of artworks into a cohesive collection.

Beaverton is a town that was formed by mavericks. These include the original settlers, who came through great adversity, and became farmers, lumbermen, and the first local food entrepreneurs. In 1920 the town became the home of Premium Picture Productions, one of the largest stage sets in the silent film industry. There were also traveling stage shows, an operetta society, school performances, the Beaverton Band...Beaverton has performance and theater in its bones. Once Premium Pictures closed, the cavernous space housed the manufacture of handbuilt wooden aircraft. Beaverton was a national center for homemade aircraft - if you could build it, you could fly! Today Nike, an icon of the sports world, is headquartered in Beaverton. Making and performing is part of Beaverton's history: all these people and their enterprises transformed the landscape of Beaverton - physically and culturally.



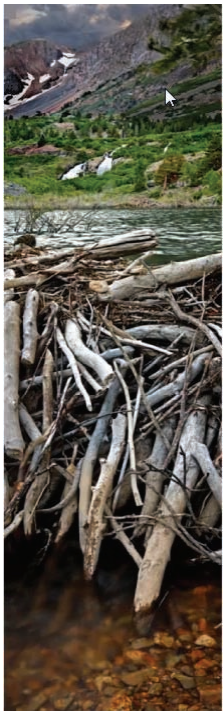
There was a thriving home-built airplane industry in the earlier part of the 20th C.  
All photos courtesy City of Beaverton and Beaverton Historical Society











One of the images or metaphors that inspired the architecture, especially the theatre itself, is the reference to the historic beaver dams and lodges that shaped this area - you can see this in the wood details of the lobby and in the womb-like enclosure of the theatre.

There is an interesting conflation of ideas of *architecture* or *building* and the manufactured landscapes of the beaver.

architectural concept image for PRCA  
courtesy Opsis Architecture



The Beaver Dam, 1884

Unknown author  
Popular Science Monthly/Volume 25/May 1884/The Beaver and his Works  
public domain, Wikipedia Commons



## Place of the beaver

There is a story in the name itself.

Place of the Beaver or Chakeipi, was a village of the Atfalati Native Americans located along Beaverton and Fanno Creeks. Later, settlers called this place Beaverdam, which became the township of Beaverton in 1868.

The rolling lowland of the area was traced by creeks lined with alder, willow, and ash. Higher up were thick forests maple, cedar, pine, fir, elm. Over the centuries beaver colonies created a landscape of swamps and lakes along the creeks - altering the environment to provide food, homes, and protection.

This landscape of manufactured dams trapped silt and resulted in rich, fertile soil attracting many farmers, while the forests on the higher elevations attracted lumbermen. Although these activities, and the fur trade especially, decimated the beaver population, today there are still a few beavers in Beaverton.

What we find fascinating is that, aside from man, perhaps no other animal has done so much to intentionally shape the landscape. Much like the layers of human activity (agriculture, logging, the building of towns and cities, etc) alter the natural environment so does the beaver - both result in manufactured landscapes.



Beaver  
Courtesy City of Beaverton







## The local landscape



Color photos, Lead Artist



Courtesy City of Beaverton and Beaverton Historical Society







# A UNIFYING VISION

## Two threads

We found two main threads running through this site that tie together the past and the present - ideas of performance and ideas of nature and culture.

### performance

The context of theatre, music, dance and the local history of silent film and traveling stage shows could inform ideas of inclusion, interaction, movement and stillness, permanence and transience, the stage and the audience.

Historical references include:

- silent film - produced at Premium Pictures, and viewed at Beaver Theatre,
- travelling stage shows,
- Beaverton Band and the bandstand on Broadway.

We like to imagine the impact on this small town when Premium Pictures Productions arrived in 1920, bringing all the glamour and excitement of Hollywood, including many opportunities for locals to be extras or minor players - part of the show.



Suspense scene, silent film  
Washington County Museum

### nature & culture

The imagery of trees and nature runs through this place - from the idea of the historic beaver dams and dens to the wood interiors to the natural landscape along the edge of the plaza to the history of logging and the old growth forests.

The architecture of PRCA makes us aware of nature in many ways - the warm wood against gallery white, the play of daylight through skylight and glazed wall, and the placement along the waterway - the plaza edge carefully articulated, the benches like fingers pushing into the green, stitching plaza and green together.

One of the images or metaphors that inspired the architecture, especially the theatre itself, is the reference to the historic beaver dams and lodges that shaped this area - you can see this in the wood details of the lobby and in the womb-like enclosure of the theater.





Rendering Opsis Architecture



## VISION FOR THE ART FRAMEWORK

### Manufactured landscapes - a unifying concept

There is an interesting conflation of ideas of architecture or building and the manufactured landscapes of the beaver. There is also something of the manufactured landscape in the idea of the stage set, and in the way each performance, of whatever type, creates a social, cultural and physical world in the mind of the viewer.

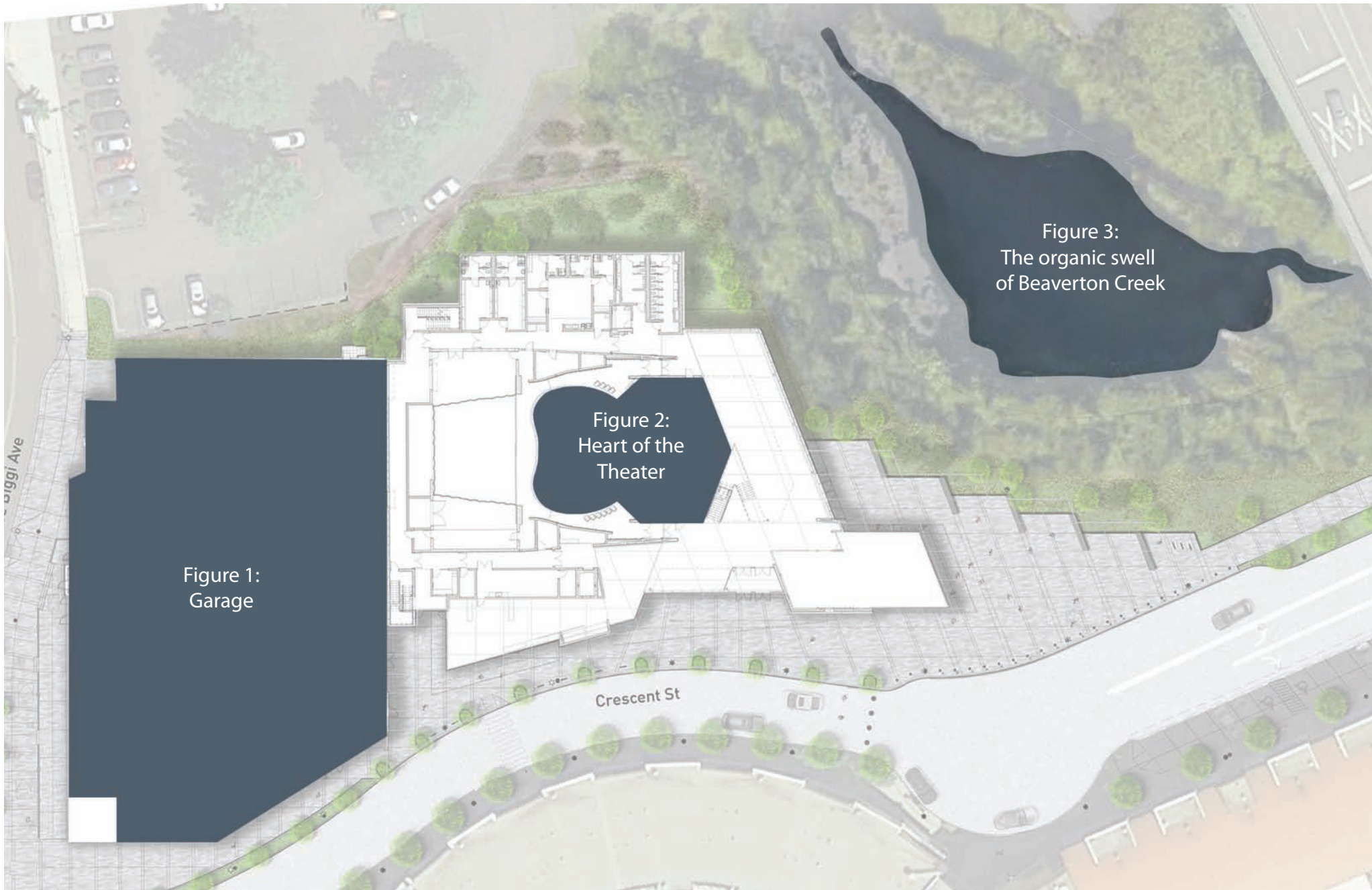
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Collage over Rendering by Opsis Architecture





background rendering courtesy Opsis Architecture



## SITE ANALYSIS

### THE SITE AS OBJECT - THE FIGURE / GROUND EXERCISE

#### The Figure / Ground Exercise

The PRCA and Garage site is an intriguing one - there's a play between pure form and organic edges - it is not influenced by a rigid city grid - far from it. Besides the built form there is the outdoor room of the plaza bounded by a bucolic landscape.

The role as Lead Artist is to really look and understand the site holistically. We begin looking at its formal qualities - as if it is as a sculptural object that you walk through. We look at its plasticity - its materiality, the figure/ground that comes from it.



Figure/Ground of Beaverton

Image by Mayer Reed, courtesy of City of Beaverton

Figure/Ground organization is a powerful two-dimensional perceptual visioning of recognizing objects and space. It is utilized in Gestalt psychology - how people make sense of an often disorderly world; architecture - a way of visualizing spatial structures of sites; and urban planning - determining the relationships between public and private space in order to plan urban interventions.

The Figure/Ground has its origin in visual arts, where the main subject is the figure sitting in a particular space which is referred to as the ground of the painting. We use it as both a spatial and conceptual tool - to find meaning, space, flow - to plan interventions of art.

#### The Figures on the Site

Figure 1: The rectangular garage

In all its orthogonal regularity it anchors the western end of the site.

Figure 2: The "heart" of the theater itself.

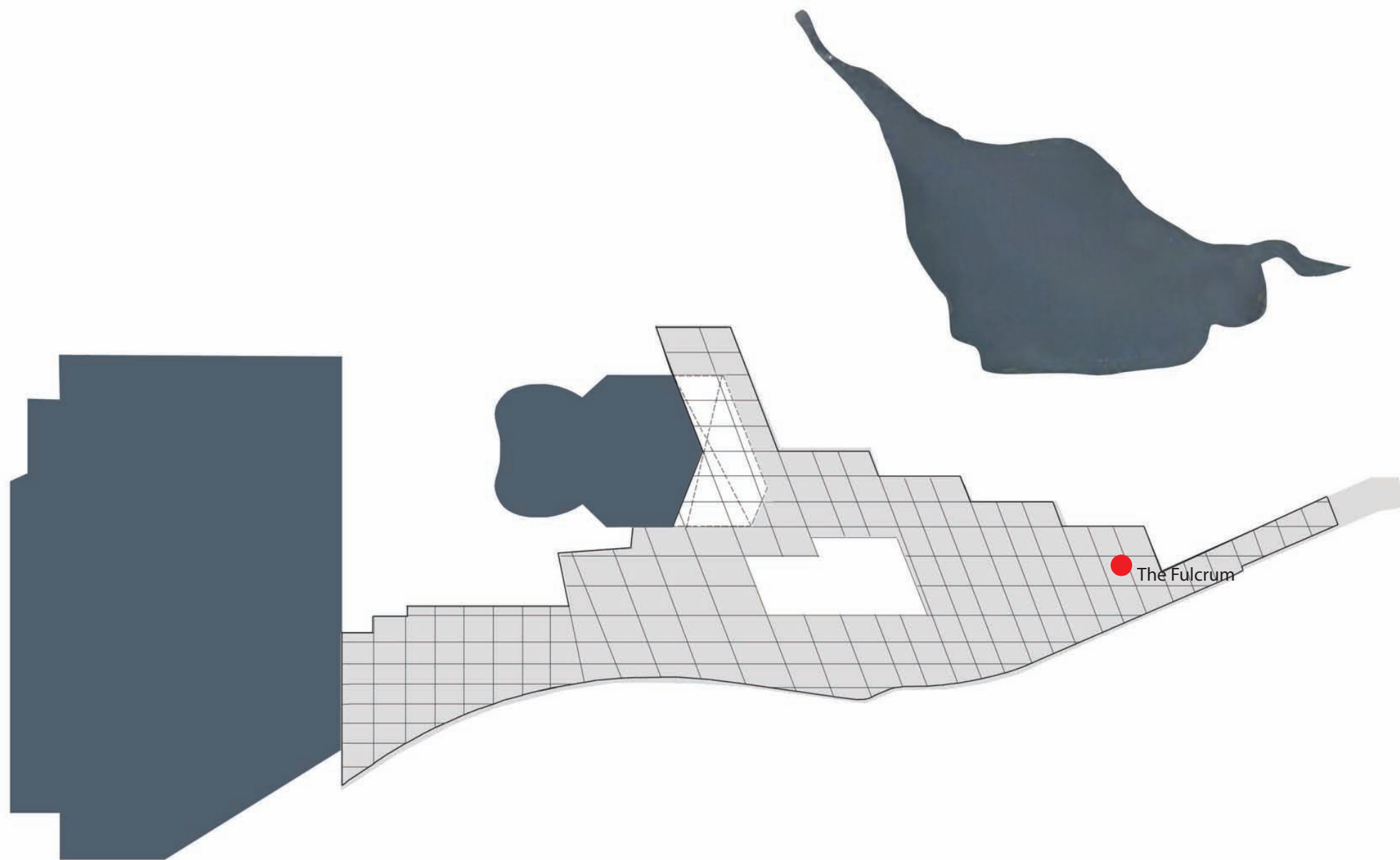
This contained symmetrical space is an enclosure for the mind, to shut out the outside world and to suspend disbelief.

Figure 3: Beaverton Creek.

We are constantly drawn to the sensuous shape of the creek, specifically the lake-like form of the creek. In an urban context it shapes the urban fabric, giving the organic edge to the heart of city.

This third organic figure is in the collective unconscious - shaping the urban fabric.







## The Ground at the Site

The ground surface flows through the site, around the contained spaces of theater, offices, garage, and through the lobby and across the plaza to the edge of the lush green surroundings of Beaverton Creek.

## The Ground and Choreography of the site

The Ground shows where you would move through the site, how you would orient yourself, how the site will be inhabited. It reveals the possible choreography of the site - a shared public experience.

It is within this ground that we help shape the choreography of people by siting places for art interventions/interactions - art that will connect people to place. Where the artwork is placed will become part of the present assemblage of the PRCA and the Garage built environment. A new assemblage through which you move - you becoming the figure in this new cultural and urban landscape.

## The Figure/Ground Summary

By distilling the figure/ground to the essentials, we have three distinct figures set off of a ground that runs from the urban street edge to the natural edge of Beaverton Creek. This assemblage of forms and backdrop becomes a composition, a spatial composition asking us “what does it need formally?” and “what does it need experientially?”

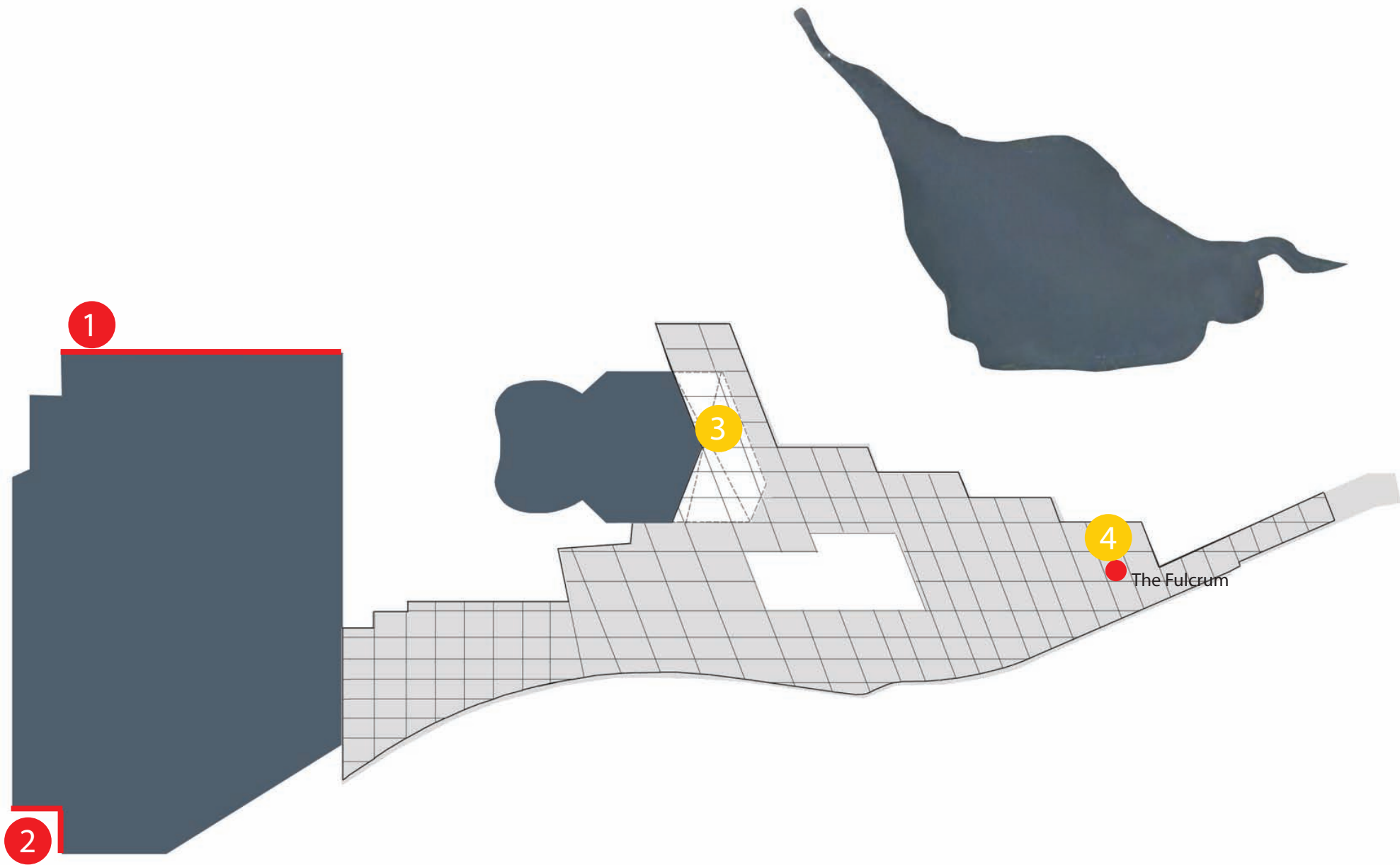


The Fulcrum - Completing the composition formally is the Fulcrum. It is the point or anchor from which the rest of the composition hinges from - a counterpoint to the buildings beyond.



In the midst of the ground plane, adjacent to the heart of the theater, in the heart of the whole composition, is a hidden gem, a two-storey volume - a void. This high space in the lobby is unique with so many overlooks, so many ways to circle or dance around it. It is the site that offers the most potential for an experiential punctuation.







# ART LOCATIONS & BUDGET SUMMARY

## Primary Art Locations

There are four primary art locations. The three exterior artworks, in highly visible sites, anchor the corners of the triangular site, announcing the presence of the PRCA from all approaches, engaging the passerby and drawing them in.

The fourth artwork is sited in the high volume of the lobby, at the heart of everything and with the plaza and greenway visible beyond.

### Required Art Locations

As required by the Beaverton Planning Commission for the Land Use Development of the PRCA and BCD Garage, Public Art must be located at the following two locations:

- 1 North Wall - As a condition of the Land Use Approval, art is required at this location, of a certain size and articulation.
- 2 The 100% corner - Artwork image is to be applied onto the architectural panels of this exterior South West inside corner.

### Proposed Art Locations

Through the Figure/Ground Exercise, we identify what the site needs formally, where there might be a grand gesture, a quiet moment or a grace note, a place of interaction - and how they're connected. There are two proposed locations for the artworks at Patricia Reser Center for the Arts.

- 3 Interior Lobby Volume: The high open skylit volume of the lobby. The Lead Artists have chosen this location for their artwork.
- 4 The Fulcrum- a significant figure within the plaza from which the composition hinges.

## Total Artwork Budget

The total artwork budget of \$525,000<sup>1</sup> is broken into two stages:

### First Stage:

This Artwork Framework and preliminary concept design proposal for Site 1 Interior Lobby Volume by Lead Artist. \$50,000

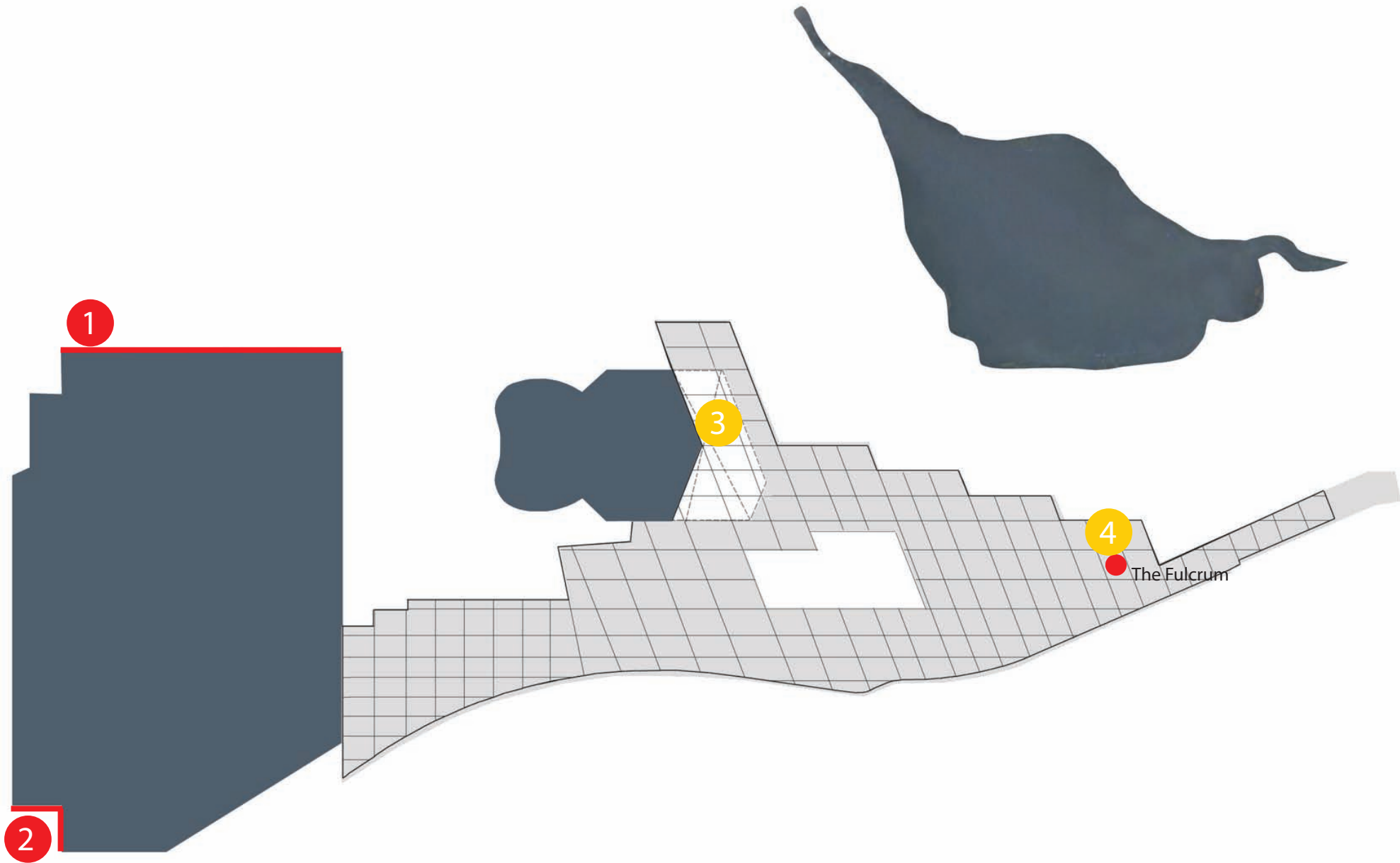
### Second Stage:

- 1 North Wall of Garage \$102,000
  - Required location
  - Permanent Artwork
  - Budget includes artist shortlist honorariums, design, fabrication and installation<sup>2</sup>
- 2 100% Corner \$21,000
  - Required location
  - Permanent integrated artwork on architectural panels
  - Budget includes artist shortlist honorariums, design and review services fee only (material, fabrication and installation is part of BCD Garage construction budget)<sup>3</sup>
- 3 Interior Lobby Volume \$200,000
  - Lead Artists' Site - the Lead Artist is guaranteed one artwork and this budget
  - Permanent Artwork
  - Budget includes design development, fabrication and installation
- 4 The Fulcrum - Plaza Location \$152,000
  - Proposed location
  - Permanent artwork
  - Budget includes artist shortlist honorariums, design, fabrication and installation<sup>4</sup>

1.Total Budget of \$525,000 as of 9/30/19 meeting with the City

2, 3, 4. Cost of administering Calls for Artists is not part of this budget







# ARTIST RECRUITMENT STRATEGY

## General Approach

Due to the impending start of construction there is a very tight time schedule for recruiting artists. The proposed strategies aim to reduce the length of time required to select an artist and develop an approved design so as not to hold up construction.<sup>5</sup>

### 1 North Wall:

This location should have an open call to regional artists with the format of an interview process. This will consume less of the overall budget than a shortlisted process requiring a design proposal. Regional calls are also less costly in time and money.

### 2 100% Corner:

This location could be a regional call for qualifications. It is noted that this location has the tightest timeline, as the materials, fabrication and installation is provided by the General Contractor and must slot into the construction schedule. There are some concerns on the timing of the final artwork.

### A curated experience - the jury:

To foster the sense of a curated experience, the artworks could have the same jury. The public art consultant administering the Public Art Calls will determine with the City this selection super-group.

### 3 Site 1: Interior Lobby Volume:

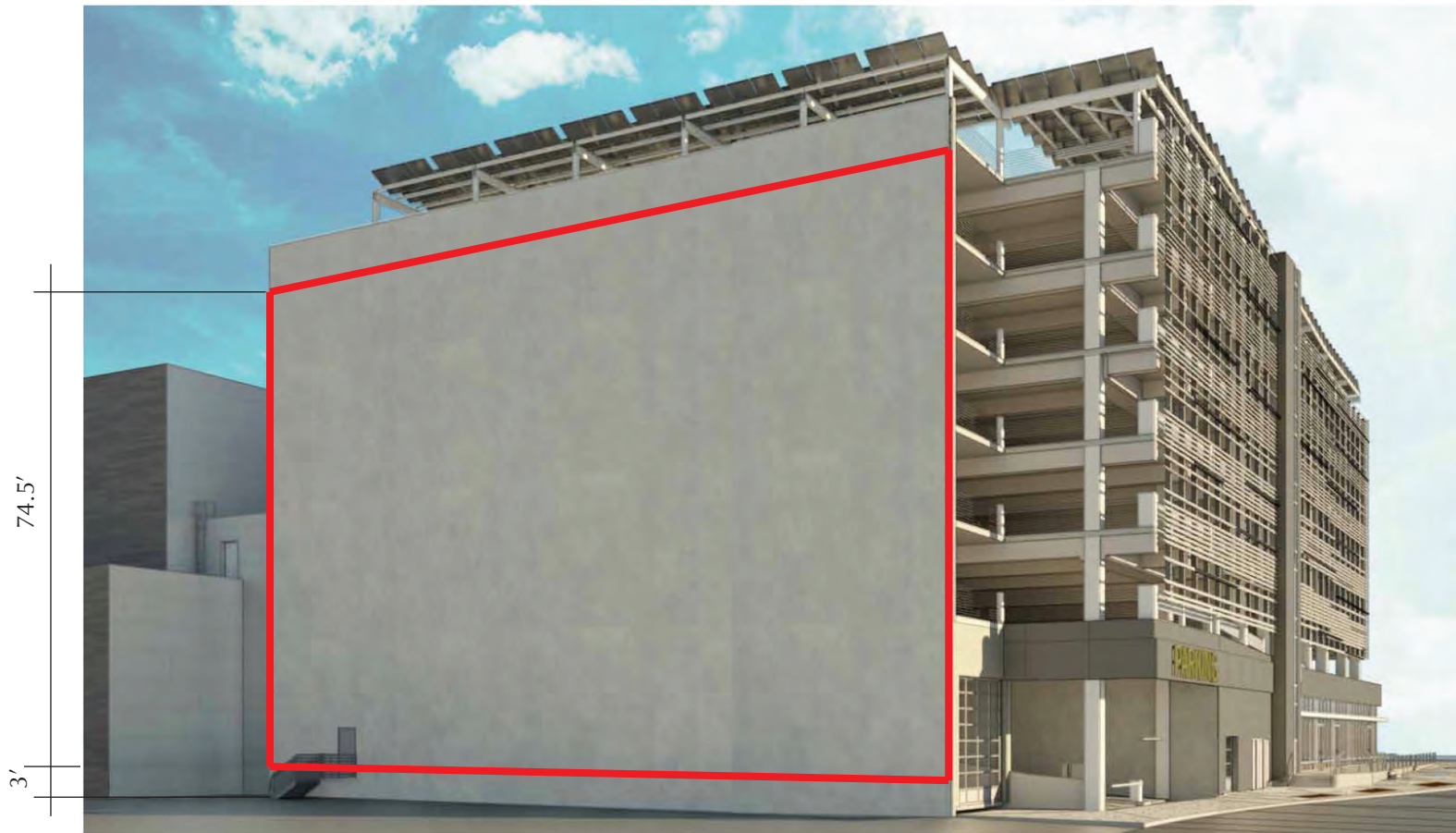
The opportunities for placemaking and art should have “randomness, surprise, delight...” as described by Jim Kalvelage, Principal, Opsis Architecture at CD Workshop 3.

The Lead Artists has chosen this location for their artwork for it's potential theatricality, drama, surprise and delight. There is no recruitment required for this location.

### 4 Site 2: the Fulcrum:

This location should have an open call to regional artists with the format of an interview process. This will consume less of the overall budget than a shortlisted proposal process requiring a design. Regional calls are also less costly in time and money.

<sup>5</sup> As per meeting with the City Project Team and PRCA 09/03/19



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Zone showing where the required artwork must fall within. When in the future a building is built next door, the portion of the wall that is most likely to remain at least partially visible is the western end near the street.



*Enchanted Garden*, Garth Edwards, Norfolk, VA



Example of artwork taking over a certain area of the wall as outlined in yellow, and a certain percentage within that area is dimensional.



# 1 NORTH WALL OF BCD GARAGE - Required Location

## OPPORTUNITY, TIMING, SCOPE, BUDGET, RECRUITMENT & REQUIREMENTS



### Artwork Opportunity

This is a required art location - a condition adopted by the Beaverton Planning Commission. This is a highly visible location, but not visually linked to the PRCA: the artwork should announce the presence of the center - reminiscent of a marquee that you often find in a cultural district of a city. This location offers a monumental scale visible from a distance, but there is limited close-up viewing. The entire wall will be painted dark gray. The artwork will come complete with post-installed stand-offs, to meet the criteria for dimensional artwork.

### Timing requirement

Approval by Beaverton Arts Commission (BAC). Garage is scheduled for Substantial Completion December 2020.

### Scope of Work

Artwork design, engineer design for post-installed anchors, fabrication of artwork and anchors, delivery and installation.

### Budget Total \$102,000

Due to the scale of the work and the complexity of this location, the budget is set to reflect these conditions and to attract an artist with experience.

- Artist Shortlist Interview Honorariums: 4 artists at \$500
- Artwork Budget: \$100,000 which must include standard overhead studio costs including insurance, artist fees, engineer fees, design, project management, fabrication, delivery and installation

### Artist Recruitment Strategy - Regional Open Call<sup>6</sup>

Request for Qualifications to regional artists (Oregon and Washington State).

Four artists will be shortlisted for an interview process by the jury.

Regional artists cuts down on travel time for reviews and, we believe, is appropriate to engage the local artist community. The selection for the artist will be an interview process which will cut away the proposal conceptual design stage.

<sup>6</sup> For the Open Call process to be feasible, the Land Use condition of approval by the BAC would need to be modified from "prior to Building Permit" to "prior to Full Occupancy Permit". This application for modification is currently being prepared by the City staff to the Planning Commission.

### Artwork requirements and restrictions

As a condition<sup>7</sup> adopted by the Beaverton Planning Commission, the requirement for public art on the North Wall is to meet the Development Code for articulation on this Zero Lot Line wall. Although it is understood that the artwork cannot cover the entire facade of the North Wall, it is expected through composition and placement that the artwork will holistically activate the facade. The zone designated for the artwork is approximately 2445 square feet<sup>8</sup>. Of this area, dimensional artwork must cover 20-25% (approx. 489-611 square feet) and must extend from the surface a minimum of 4" and a maximum of 18". The remainder of the 2445 square feet must read as part of the artwork. The zone within which the artwork sits is between 3' above grade to 74.5'. A final updated drawing of the zone should be provided by the architect to the selected Artist.

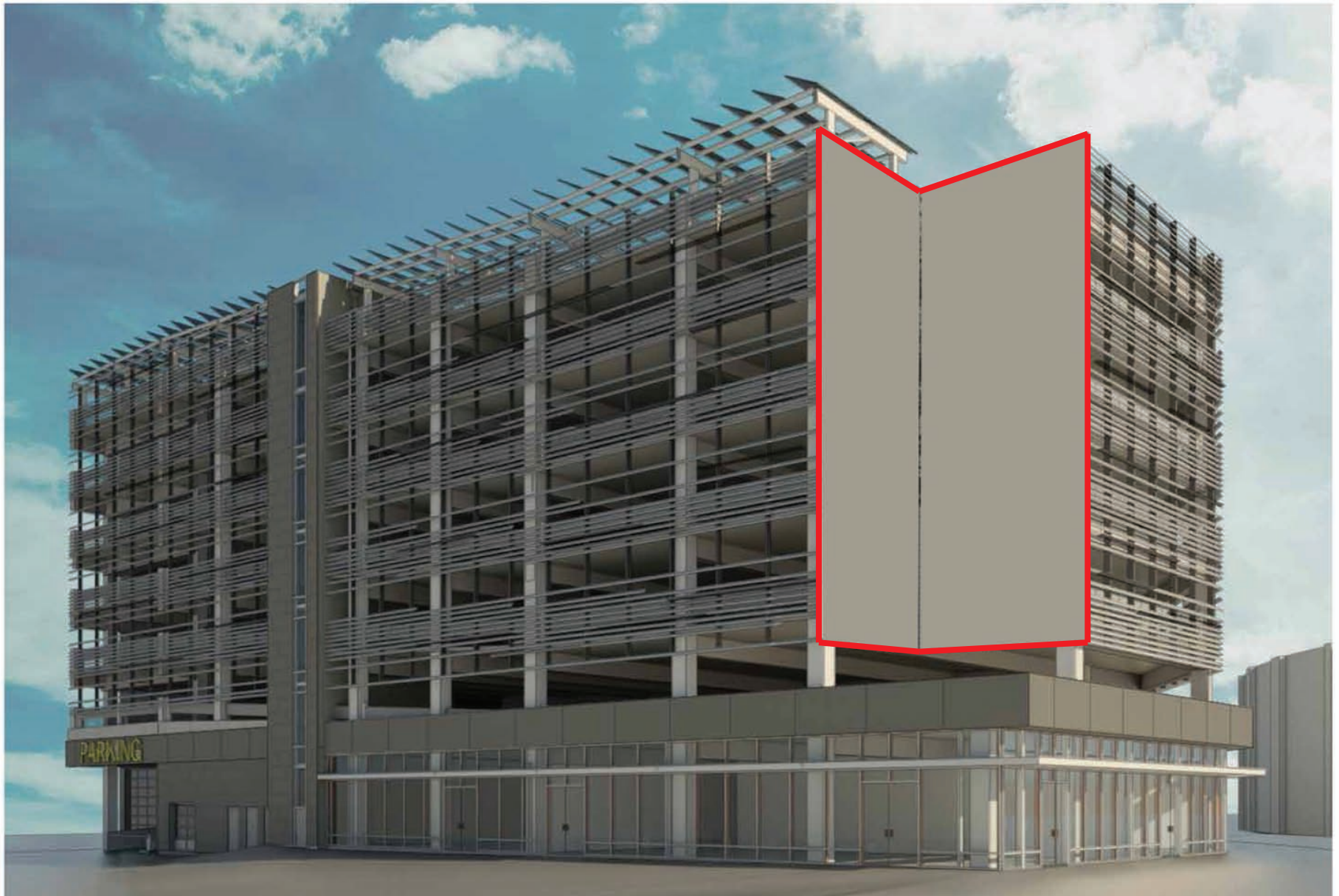
As this is a Zero Lot Line wall, in the future, adjacent construction may obscure this wall. The portion of the wall that is most likely to remain at least partially visible is the western end near the street.

The wall will be either 8" concrete or concrete masonry unit. The artwork will be attached to the wall with engineered post-installed anchors. The artist will retain a structural engineer licensed in the state of Oregon, to design and provide sealed drawings for the attachments for the artwork. The proposed attachments and total weight must be reviewed and approved by the Architect and Structural Engineer of Record.

There will be a weight restriction which will be provided by the City of Beaverton's Structural Engineer of Record. Two electrical boxes will be provided by base building, but without any fixtures. The Artist may choose to supply fixtures as part of the Artwork Budget.

<sup>7</sup> The condition: "Provide proof of artwork approval by the Beaverton Arts Commission for any artwork proposed on the northern wall of the garage. The approved artwork shall cover at least 30% of the northern garage wall, as measured from 3 feet above grade to 74.5 feet above grade. 20% to 25% of the artwork shall project at least four (4) inches from the wall but shall not cross the property line. If approval is not provided for artwork on the northern undifferentiated wall, the applicant shall revise the plans and receive Design Review approval. The area of the artwork shall be determined by enclosing the entire area containing elements of art within a quadrilateral or a triangle of the smallest size sufficient to cover the entire area of the art. (Planning/ES)"

<sup>8</sup> Calculation provided by the architects Mackenzie.

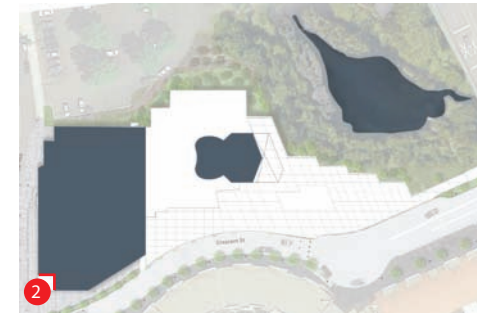


View of 100% Corner. Zone of artwork outlined in red.

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## 2 100% CORNER OF BCD GARAGE - Required Location OPPORTUNITY, TIMING, SCOPE, BUDGET & RECRUITMENT



### Artwork Opportunity

This is a required art location as part of Land Use Submittal. The artwork will be integrated into the elegant metal panels of the architectural facade. This artwork location is urban, set at a major intersection, and highly visible from many approaches. The 100% Corner offers a monumental scale, and is viewed from a distance. The area designated for the artwork is approximately 1910 sf.

The Portland area has a strong history of print-making media...which suggests an intriguing opportunity to pair print-making's much more intimate scale with such a monumental urban site. The work would be linked to the other artworks by the overarching concept of the Manufactured Landscape. The media chosen by the Design Team requires only an image, a digital file, and periodic reviews from the artist. The General Contractor's sub-trade is responsible for fabrication and installation and all the technical complexities: an opportunity for an artist not experienced in public art.

### Timing requirement

Delivery of approved design for fabrication by January 2020 in order to dovetail in with the fabrication and installation schedule of the metal panels. Approval of imagery by Beaverton Arts Commission (BAC). Garage is scheduled for Substantial Completion December 2020.

This location has the tightest timeline. Unlike the North Wall, which will be installed after or near the end of construction, the metal artwork must be installed by the General Contractor during construction. It is important that the artwork not hold up the construction schedule.

### Scope of Work

- The Selected Artist will provide a digital image file at the resolution and in the file format required by the General Contractor's perforated metal panel fabricator. Computer based manufacturing creates complex images by varying the size, location and density of the perforations.
- The artist is required to coordinate with the fabricator for the metal panels.
- The Artist will review fabricator's mock-ups of the artwork image and review installed panels with artwork.

- Material, installation and process of applying Artist's image to the material are part of BCDG construction budget, not part of Artist contract or budget.

### Budget Total: \$21,000

Artist Fee includes design and review services fee only (material, fabrication and installation is part of the construction budget)<sup>9</sup>

- Artist Shortlist Honorariums: 4 artists<sup>10</sup> at \$750
- Artist Fee: \$18,000

### Artist Recruitment Strategy<sup>10</sup>

Open Request For Qualifications to regional (Oregon and Washington State) 2D artists, including printmakers and photographers, and perhaps less traditional artists such as digital and tattoo artists. Four shortlisted artists to provide an image for selection by the jury.

Considerations for the Art Call: One of the potential metal panel fabricators supplied the following requirements: a high resolution black and white image in .jpg format. Technical review by the General Contractor's fabricator recommended regarding feasibility of proposed images (this sub-trade not determined at time of this report).



Image provided by metal panel fabricator as appropriate for their process.

dri-design.com

<sup>9</sup> As this is only a service contract with the artist, there should be no requirement for General Liability Insurance and/or Workers' Compensation, as there should be no liability expected from the artist.

<sup>10</sup> Minimum of four shortlisted artists are recommended in case one if unable to complete.



Interior Lobby Volume



renderings Opsis Architecture



## 3

## INTERIOR LOBBY VOLUME - Lead Artists' Location OPPORTUNITY, TIMING, SCOPE, BUDGET



### Artwork Opportunity

Adjacent to the heart of the theater is a gem, a two-storey volume - a void. This high space in the lobby is unique. It is the site that offers the most potential for “randomness, surprise and delight” - a favorite quote by the architect Jim Kalvelage of Opsis.

This is a very refined interior that requires a high level of craftsmanship in the execution of the artwork. It is an intricate and large volume that will require an adeptness in how the artwork interplays with the architectural tectonics of the space. In the architects’ own words, “This site will require abstraction and delicacy...”<sup>11</sup>

The Lead Artists have chosen this prime location for their artwork. It was chosen for its volume, its beauty and materiality, and how it is flooded with natural light. It has a potential for drama - to create an artwork that will engage with the space and the “audience”.

This high space in the lobby is intriguing: with so many overlooks, this space is something of a theatre in itself, and is visually connected to the plaza. This dynamic central location has potential for choreography, movement, performance, seeing and being seen.

This is an opportunity for a suspended artwork that takes advantage of the dynamic volume, while leaving the floorspace open for diverse programming. It is an interior piece that will allow for dynamic interactive electronic components.

During the day natural light will be cast through the skylight and glass wall and fall across the expressive wood components. At night the connection to the plaza could be quite dramatic, giving the artwork a different life.

### Timing requirement<sup>12</sup>

The artwork design is to be approved by Beaverton Arts Commission (BAC).

- November 22, 2019: Delivery of preliminary design proposal.
- December 10, 2019: Information meeting and presentation of preliminary design at a Community Open House/Outreach Event organized by City of Beaverton.
- January 31, 2020: Delivery of Concept Design
- February 28, 2020: Acceptance by the BAC for the Final Concept Design Proposal
- It is always best for the artwork to be installed as the last item, after completion of building. The PRCA is scheduled for completion spring 2021.

### Scope of Work

- Artwork design, fabrication, installation.

### Approved Budget: \$200,000

- including standard overhead studio costs including insurance, artist fees, engineer fees, design, project management, fabrication, delivery and installation

<sup>11</sup> Jim Kalvelage and Joe Baldwin of Opsis Architecture

<sup>12</sup> Development of a preliminary artwork proposal commences upon acceptance of Art Framework



View from PRCA lobby towards the Fulcrum



View from the Crescent Connection Trail towards the Fulcrum and PRCA



View from PRCA Entry towards the Fulcrum

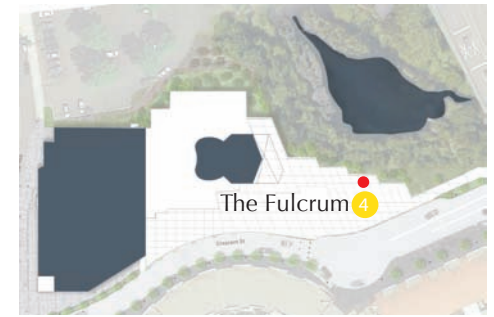
renderings Opsis Architecture



View from across the street towards the Fulcrum



## 4

**PLAZA - THE FULCRUM****OPPORTUNITY, TIMING, SCOPE & RECRUITMENT****Artwork Opportunity**

The plaza is an opportunity for a visually significant and welcoming artwork - an artwork that draws people in to a shared public experience (and in this way is theatrical, engaging and interactive).

There is an opportunity near the west end of the plaza, at the 'fulcrum' of the PRCA site: here the artwork becomes a counterpoint to the building beyond. This location is a point of transition, a potential meeting point for pedestrians coming off the Crescent Connection Trail, and visitors to the PRCA and festivals held on the plaza and street. It is visible from all approaches and from within the grand lobby of the PRCA; conversely, from this location, the whole of the PRCA appears before you.

This location, at the edge where nature meets urban, with its' bucolic backdrop, the Beaverton Creek beyond, is a perfect site for the unifying concept Manufactured Landscape. It could be very interactive, where people meet and sit on, to talk, or to have an impromptu performance. It could be a platform/seal/stage with you as the figure/actor. It could be low but it could also be a vertical piece, a marker for the plaza. It could be a vertical view-finder, framing the green scenery beyond - similar to how a stage director directs your gaze - signaling and bringing nature into the plaza. All these potential passive interactive elements will make for a dynamic and impactful artwork.

**Timing requirement**

The artwork design is to be approved by Beaverton Arts Commission (BAC).

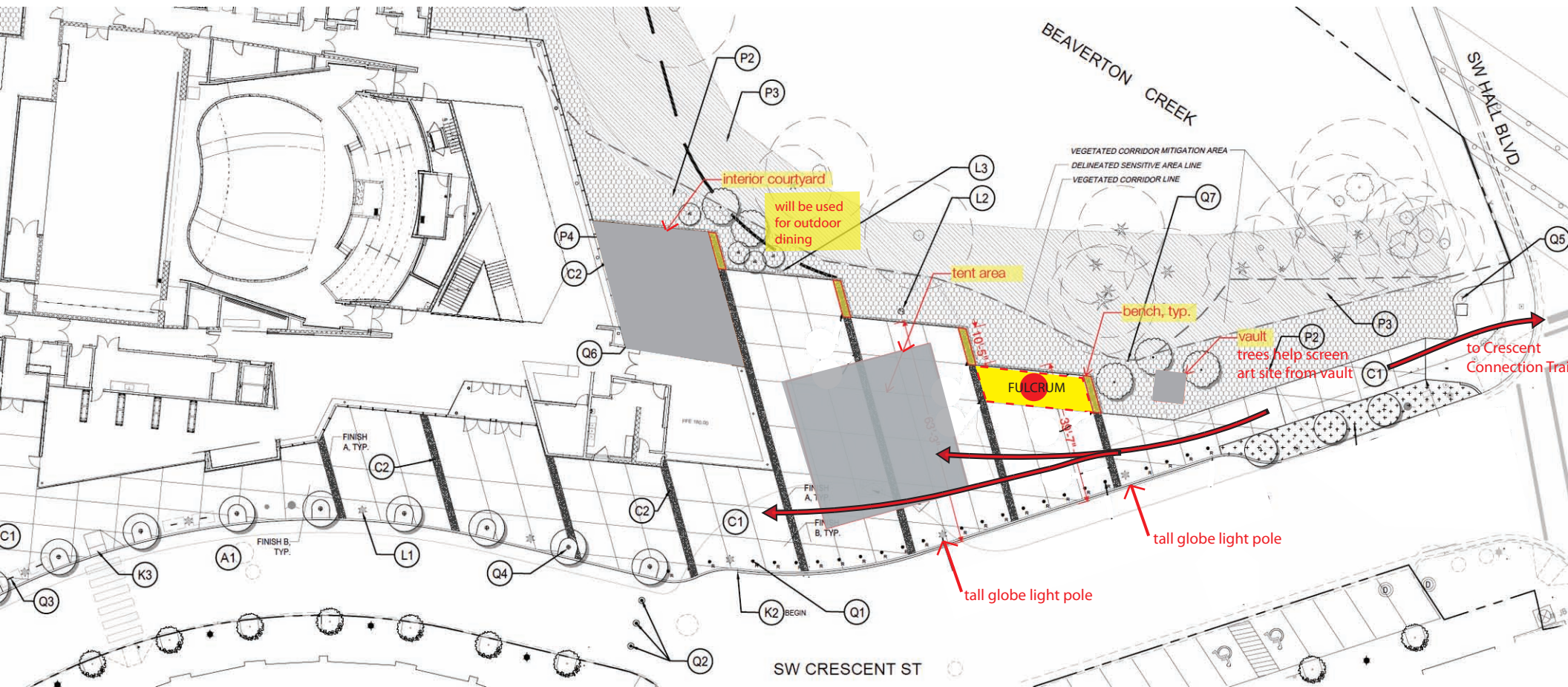
- Approval by Beaverton Arts Commission (BAC).
- It is always best for the artwork to be installed as the last item, after completion of building, plaza and landscape.
- The PRCA is scheduled for completion spring 2021.

**Scope of Work**

- Artwork design, fabrication, installation.

**Artist Recruitment Strategy**

Open Request For Qualifications to Regional Artists (Oregon, Washington, California) with experience in public art. This will consume less of the overall budget than a shortlisted proposal process requiring a design. Regional calls are also less costly in time and money. Four artists will be shortlisted for an interview process by jury.



Base rendering by Opsis Architecture

### Artwork Requirements and Restrictions

Although the plaza is large and open with an amazing bucolic backdrop, the placement of art is restricted by zones of programming and typical urban structures such as bike racks, electrical vault, benches and light poles. This makes for a challenging placement. Public Art is never set into pristine white space, but co-exists in the realm of the everyday - with the urban grit and natural elements.

There will be a weight restriction which will be provided by the City of Beaverton's Structural Engineer of Record.

The artist will retain a structural engineer licensed in the state of Oregon, to design and provide sealed drawings for the foundation and attachments for the artwork.

The proposed foundation, attachments and total weight must be reviewed and approved by the Architect, Structural Engineer of Record and Building Envelope Consultant of Record.

It is strongly suggested that the foundation and any embed attachments be installed by the General Contractor, Skanska, and that the selected artist have access to Skanska for budgeting and feasibility purposes.



## Precedents of art on plazas with similar budget

(artworks by Lead Artists Metz & Chew unless otherwise noted)



*shed* 2014



*shed II* 2014



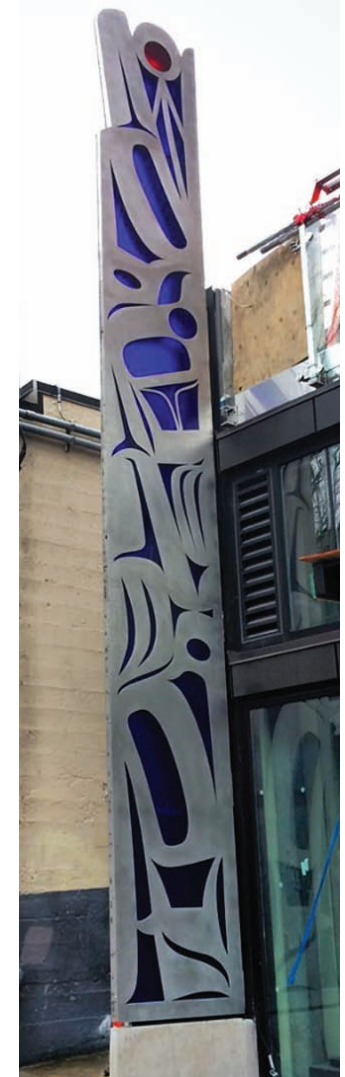
*Homeostasis* 2012 Luke Blackstone Photos courtesy Washington States Arts Commission



*Tom's Song* 2015 Rhiza A&D



*Harry above the Crowd* 1998  
John Randall Nelson



*Raven Steals the Sun* 2018  
Preston Singletary

### Budget Total: \$152,000

- Artist Shortlist Honorariums, interview process: 4 artists at \$500
- Artist Fee: Recommended budget: \$150,000, including standard overhead studio costs including insurance, artist fees, engineer fees, design, project management, foundation, fabrication, delivery and installation

It is strongly suggested that the foundation and any embed attachments be installed by the General Contractor, Skanska, and that the selected artist have access to Skanska for budgeting and feasibility purposes.





rendering Opsi Architecture



# FUTURE ACTIVATIONS & SUPPLEMENTAL PROJECTS

## RECOMMENDATIONS

Recommendations for future activations and supplemental projects that will contribute to the overall experience of visiting the Site. The following suggestions are loosely based on the architect's Jim Kalvelage, Principal at Opsis Architecture that opportunities for placemaking and art should have "randomness, surprise, delight...". The suggestions range from temporary insertions to future public art calls for permanent art.

### Artist residency - or a series of residencies

Commission a visual artist working with PRCA and the theatre or music components to develop a temporary artwork for the lobby or the high glass wall of the lobby. It would be an opportunity for a visual artist to work with a playwright, set designer, composer, etc. We recommend an open call, but the following are artists that come to mind: Damien Gilley, Celeste Cooning, Michael Boonstra. The process could become a film.

### A site-specific dance performance

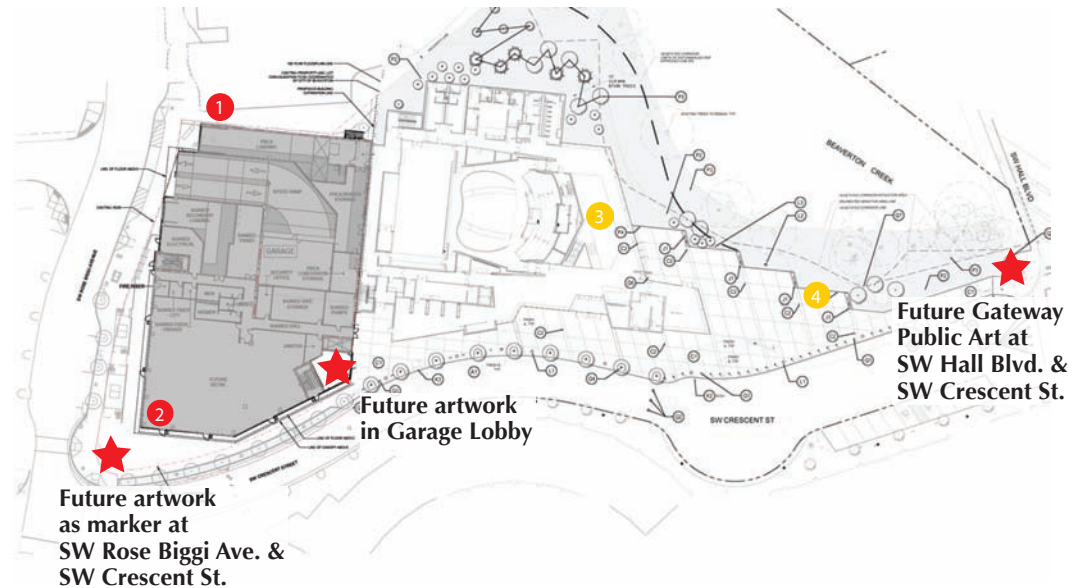
Commission a choreographer to work with the PRCA to develop a site-specific dance to be performed in the public spaces, rather than in the theatre. The lobby, mezzanine, stair and plaza could form the 'stage'. There is the opportunity for dramatic lighting effects. As the performance is in the public realm, it becomes accessible to all. The performance could become a film. An example of how to create site-specific dance performances can be found at <https://www.classcentral.com/course/sitedance-694>

### A site-specific light-based art installation

Commission light-based artist for a temporary artwork projected onto the exterior of the PRCA and Garage. The projections could project onto any solid wall on the architecture and onto the plaza itself. An example of such a creation is by Michel Lemieux and Victor Pilon for the City of Montreal, <http://www.montrealenhistoires.com/en/cite-memoire/>.

### Along the natural edge

This edge could be a place for a smaller more intimate work or series of works focused on the meeting of urban edge and natural waterway: an opportunity for temporal or seasonal environmental art.



### Future Permanent Public Art

As part of a broader approach for the PRCA and BCD Garage Public Art Program, art could be sited at a more urban scale marking either end of the greater arts zone of Beaverton. At a more intimate scale is the possibility of siting art at the lobby of the BCD Garage.



PRCA & BCD Garage Artwork in Context

rendering courtesy of City of Beaverton/Map by Google

## Artwork along Crescent Connection Trail

PRCA campus, as with any site, is part of a larger context. Part of that context is the relatively new Crescent Connection Trail that links the PRCA to the Beaverton Transit Station. Installed recently along this trail is Mary Chomenko Hinckley's sculpture *Beaverton Coyote*. This engaging artwork, sited just across SW Hall Boulevard, will act like a marker leading people to the PRCA campus.

"My work is an exuberant exploration of the relationship between the natural world and the built world." Mary Chomenko Hinckley

This artwork is not only a physical link to the PRCA campus but also a thematic one—tying us back to the unifying concept of Manufactured Landscapes.

## Future Artwork along Crescent Connection Trail leading into the PRCA

Both permanent and temporary art could be sited along the Crescent Connection Trail.

A compelling approach is the idea of Community based art that could be strung along the crescent, with the unifying thread of Nature and Culture, tying the trail and PRCA. A community workshop for the public's vision for art along the trail would inform the strategy.



*Beaverton Coyote* 2019 Mary Chomenko Hinckley





**PATRICIA RESER CENTER FOR THE ARTS &  
BEAVERTON CENTRAL DISTRICT GARAGE**  
**ART FRAMEWORK**



Metz & Chew are visual artists and have worked collaboratively since 1997. Their interest is in a place, its people and the choreography of the site. Reflections on how they interpret and reinterpret the world underlie the work, which is informed by: materiality, light, space and movement; context and perception - the filters of personal and cultural memory and experience; and by the collaborative process.

Jacqueline Metz & Nancy Chew are honored to be the Lead Artists for the Patricia Reser Center for the Arts and the Beaverton Central District Garage in Beaverton.